

# Nº3

N O R M A L







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LIMITED EDITION

Nº3

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# FOREWORD

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**Modesty is a relative virtue :  
There is the modesty  
of the woman of twenty,  
the woman of thirty,  
the woman of forty-five.**

**Honoré de Balzac,**  
*The Human Comedy (1842-1852)*

The founding ambition of this periodical is the democratisation of the nude, the restoration of nobility to the genre, and thus to elevate the art of the nude to its proper place as a major art form. Our premise has changed, and so has this periodical which has evolved and reinvented itself. Photography is an art, and the nude is a major genre. Now that the gauntlet has been thrown, the liberalisation of the genre is sure to succeed, and we commit ourselves to this end.

Just as science reassures us and philosophy sets us right, art shifts aside the old received notions and prejudices. The photographers presented here aim to usher a fresh breeze of visual splendour. They are, in our humble opinion some of the most talented and inspiring artists of the genre.

Beyond the monuments, the masters and the main protagonists of the form, the great current of the genre itself is constantly moving and evolving. Our desire is for the reader to interact and become involved in the publication, whether as photographer, model, or designer. We support ideas for articles and projects that respond to the three themes of: art, the nude, and fashion. We hope that you, inspired amateurs or professionals, may take part in this showcase that we open for you, in the name of art.







# PARTIE I

*Introspection behind the curtain of fashion*





HERVÉ LEWIS  
Biography

# Hervé Lewis

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**Curves and arcs in a circular world, a world that is mysterious but always sensual, where the enigmatic ripples of the female form coalesce; from the edge of the lip, the slender neck, the ecstatic iris, the unbound contour, the pale crescent of the hip to the curves of the buttocks; a whole, in a circular world.**

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Hervé Lewis is the French photographer who dares. Who hasn't seen one of his photographs? If only his famous campaign «Aubade,» used in advertising and proposing luscious lessons ubiquitously in city streets. But behind the image of the trail-blazing rock 'n roll fan of American imagery, Hervé is a master in the art of a type of photography which is soft and sensual yet steeped in strength. Hervé has always been an aficionado of sport, with a passion for fitness and combat sports, and other disciplines such as tennis or cycling. The physical aspect has always been a very important factor for the maestro. He devoted himself first to English boxing, then taking to French boxing. Several years later, Hervé became one of the first sports coaches in France, counting among his clients and friends, Johnny Halliday (with whom he rubbed shoulders and trained for nearly two decades), Mylène Farmer, Jean Reno and Christy Turlington. Through this discipline, Hervé acquires real passion for form and structure, in which he finds truths, a desire to understand how the world works. He wants

to discover the essence of each person through the study of forms. Beneath the commonalities and similarities, Hervé senses that everyone has something unique that deserves to be captured, and it is this energy, «since all is but energy,» that he wants to recover, to appropriate - the only way for him to preserve something from the flow of women he meets.

Photography presents itself as the ideal instrument for capturing these moments, a creative process that has become his passion for twenty years. Beginning with taking portraits of actresses in the age of film-photography, his gaze moved to the body and then mixes the two to make his inimitable style: strength and beauty in harmony, always a minimalist setting and slightly offbeat. His current fascination is the notion of privacy, in the truth hidden within the body. He endorses this quote from the painter Bonnard: « painting is a lot of little lies for a greater truth. » The editor met the maestro in his studio a few steps from the Champs-Élysées; a gym with multiple rooms and a recording studio.









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### **What are you looking for when you create a photograph ?**

Through the harmony of an image, there are answers. Beauty is what touches us most in the world. As Master Ueshiba said, the founder of aikido, «it is to make the heart of the universe one's own heart.» I am trying to understand the truth, and in the form, as well as in the human body, there is inevitably a truth. In the curves of the back, in arches... I like what is round, the world is round, everything is circular! I am obsessed with back arches! There are no two similar physical forms. I try to find what is unique in a person, not necessarily a model, but in a woman; the truth in a movement and in roundness.

### **Could you explain your style?**

As I just confided in you, I have an obsession with back arches which mark my style, and the play of light, of course. Black and white is very important, as indeed it must be offset by a bit. I mean, the real truth is not necessarily true, it is an illusion, there must be a shift

to be more true. What you show and what you hide is what makes a picture. I often shoot in front of mirrors as it gives another dimension and there are reflections, so there are more truths! In sensuality there is a truth. I try to find the magic inside of individuals, of women particularly. In a beautiful picture in my opinion, there must be strength, sensuality, emotion and energy. But there also must be magic between these emotions. In the creation process there is something magical, because no one has the answer. Martial arts are not so far apart, they are also in that which is round, which is circular; the goal being to understand the story. And you find it all in my pictures. We can say that it's just pretty, sexy, but in reality behind this mere simplicity there is a whole, and everything is but energy. Beauty is a form of energy. That's what I try to put in my pictures, so that they are energetically powerful and real.

### **And do you have artistic mentors like you have in other disciplines ?**

I am not very sensitive to sculpture

except that of Rodin. I am more attracted to painting, Bonnard, Degas, Roy Lichtenstein's pop art. I don't listen to any particular music when I shoot, Neil Young sometimes or some blues guitar (laughs showing us the room full of guitars), The Eagles, a few somewhat trippy "Californian groups" ... I'm a fan of Japanese art, even sushi is beautiful. In Japan, the Chefs are also masters, just like sumo wrestlers.

### **Could you tell us the story behind your photo with the sumo?**

I have an admiration for Japanese art, art and sumo; sumo is divine, connected with Shintoism. I always wanted, in my work research on strength and sensuality, to have a sumo. Koyo Musashimaru weighs 235 kilos (518 lbs), and is the greatest sumo of all time; it was he who won the most number of fights. I contacted his agent; he came over and was very sweet. I wanted to put in his arms a very petite girl, to play on the two opposites. This is a great memory.

















### How did you come to Aubade ?

When I took pictures at home I was working on the body, with lingerie, and in fact what I was doing at the time corresponded very much with the style of Aubade. One day I went to see them with my photos and I gave them some prints that were noticed by the agency and by the director. We met, and we understood each other well; she trusted me and it worked immediately.

### Any anecdotes about your collaboration?

The model that pulls the string, lesson 27, one of my first, it was very sensual, almost too much. The arched back, the gesture itself, at the time it just hadn't been done. Everyone was almost in shock and then finally it worked so well that I kept on going. So, the first was almost the last but it was not. I made books, diaries, calendars for several years.

### Were you forced or constrained by the brand ?

In fact, with Aubade I got along well because they let me go "over the line" just a little. And it does not hurt sometimes to have some constraints because it forces us to channel our energy and make it take shape. It's like water; put it in a container, regardless of the container and it takes a different form, but yet it is the same thing. I love lingerie, it is for me like a poem that emphasizes the beauty of women. A woman in lingerie is much prettier than naked, and therefore it was what I wanted and often in my photos, I wanted there to be a mystery and I did not necessarily show the model's face and this is what Aubade did as well. So

it was really a true meeting.

### What shocks Hervé Lewis ?

My criterion is that it must be beautiful, strong and contain an emotion. I don't say to myself: I'm going to shock. «Beauty is in the eye of the beholder.» People often project what they are onto an image, so if they are closed-up it's going to get complicated. I do not want to do what others want to see. I try to do what I feel deeply and in the end, the "unique" verges on the "universal". So, nothing really shocks me, I can pretty much understand what a person was attempting to do. I'm rarely shocked or may be so by truly ugly things. There may be a strength and energy even in trashy things, Terry Richardson made stuff that's a little trashy but I totally understand his approach.

### Why are you more a studio photographer ?

I prefer the privacy of women. And outside of a studio that is a matter of climate. I love the intimacy of nude photography. Putting a naked woman in the street doesn't interest me. I do not believe it, too. Intimacy adds magic, it's the secret. There is a truth in the secret.

### The ideal model ?

A beautiful stranger who is not necessarily much to look at, but the more you look, the more she is beautiful; a mix between Betty Page and Scarlett Johansson. She must have a soul, a sensuality. She must have lived. Have an energy, both of despair and of hope. All of this combined. I like the "stranger" aspect, and that she is more beautiful than she imagines. Moreover

we find things sometimes little by little. That's what I find interesting. I like to show what they are trying to hide from me, find what they have that's unique, illuminating an area, but without too much artifice and without too much makeup, in simplicity, this unique side emerges.

### Any on-going projects?

An exhibition at the Guillemet museum and a collaboration with Normal magazine for which I'm going to do an editorial in each of the next issues with either a free or set theme, but always on the same subject which is nudity, focusing on my style and simplicity.



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**I like to show what they are trying  
to hide, find what they have  
unique, mine their mystery ...**

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**An image is worth a thousand words**  
”  
*Confucius*





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DEPUIS 184







# IGOR OUSSENKO

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Igor Oussenko is a young Russian fashion photographer who shoots portraits and nudes in Ekaterinburg, the city where he lives, on the border of Europe and Asia. He started his career as recently as 2009 when he received his first camera as a gift. Igor has barely begun but is already proving himself. He tries to give the viewer a fresh concept of imagery, while revealing the beauty and sexuality of the female body using unique colour and a brilliantly effective use of contrast. He wants his work to appeal to the senses, trying to capture the look, the attention of the model, placing the eyes in the centre of his photographs. The eyes reflect sensuality, an invitation to delight. —————





































# SYLVIE BLUM

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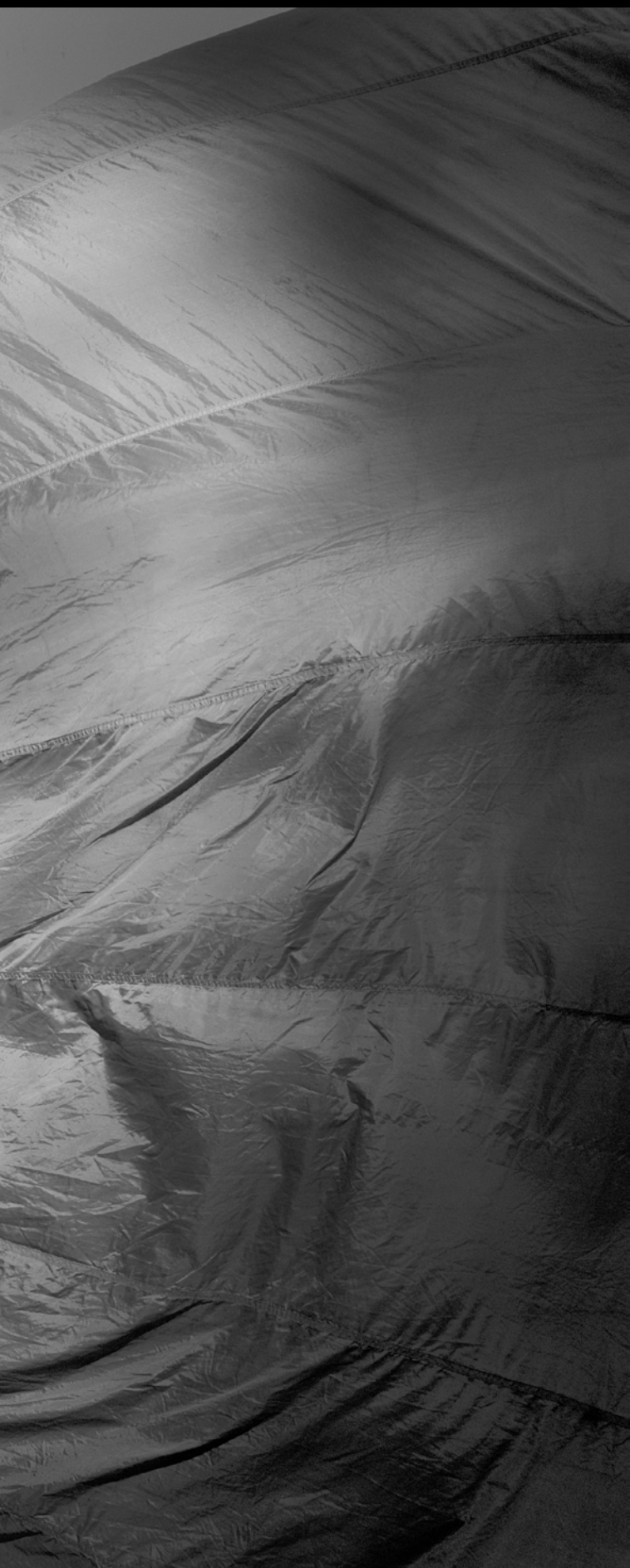


Biography  
SYLVIE BLUM

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Sylvie Blum was born in 1967 in Taxenbach, Austria, later moving to Germany. She embarked on a career travelling the globe as a model in the worlds of art and fashion.

In her world travels, she met the erotic photographer Guenter Blum in 1991, becoming his model, then his muse before they married in 1995. At his side she learned the techniques of photography, composition and light.

From a young age she felt drawn to art, developing interests in fashion, architecture, design, pop art, music, film making, and especially photography, which would become the passion of her life. She worked with some of the giants of photography; Helmut Newton, Jean-Loup Sieff, and Jan Saudek. On the death of Guenter in 1997, Sylvie moved into an old factory that she used as a photo studio. She found fame, building a name for herself with several artistic publications then moved to California.

She now lives and works in Los Angeles in her studio The White Box. Her book *Naked Beauty* was published by teNeues and distributed worldwide. In 2012, she launched a show with the iconic photographer Herb Ritts at the Fahey Klein Gallery in Los Angeles.





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## **Feline & Feminine**

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### **Why did you become a photographer after being a model ?**

Since the age of four I knew I wanted to become an artist. I worked over 16 years as a model. Photography always interested me. The transition came naturally and felt like I never did anything else.

### **It is often said that the point of view is different in front of and behind the camera, is that the case for you too?**

Of course, but knowing how it feels in front of a camera helps a lot to know how a model feels. It helps to create a brief relationship between photographer and model, and it helps to motivate a model to find her character for the day of the shoot. I consider my model an important part of my team, rather than just being an object I photograph.

### **How would you describe your approach in photography ?**

Minimalism is essential to my work. I love clear lines and a non-chaotic order. Sometimes I play head games to bring order to something that is very distracting. I separate shadows, lines, textures, colors, etc. from a scenery and try to break them into a level that leads me into a certain kind of order.

### **Which are your main influences in terms of art, music, literature and cinema?**

I love architecture, especially Katsufumi Kubota's work. The way he manages space, form and material takes my breath away. I need dark electronic music in the studio all day and love the director David Lynch. My main inspiration behind my work comes by

the things I am surrounded with in my everyday life. Sometimes it can be that shadow on my studio wall which gives me that kick.

### **According to you, what is a good image ?**

An image that has an iconic feel to it and will fascinate you for a long time.

### **How do you choose THE good image?**

It's something I feel, something that excites me by looking at it and at the end the decision comes naturally.

### **Why do you prefer black and white photography ?**

It's just an inch besides reality and still a capture of a moment that really existed. Black & White is wonderfully graphic and can enhance the drama in a picture, to me it is timeless and classy.

### **A recurrent question, I suppose but: what is the difference for you, between male and female photographers ?**

Well there has been always a difference between men and women in general and this is what makes life so interesting. Working as a photographer can be very competitive; you have to have a strong vision of your own style and where you want to be with your work.

### **You almost exclusively take pictures of women, what part of the body you prefer to shoot, if any ?**

The entire body, it depends on the person and physique of that person I photograph. Beauty can be found everywhere; you just have to find it. Every person has beauty in them; sometimes something odd can be truly beautiful and interesting... and for sure there is this magic about inner beauty, something you can't describe but just feel.

### **How do your images come to life?**

My work is my passion. I live it, breathe it, love it. Sometimes if I have a vision about a particular image, I do everything to get that image. I never give up until I have that image come alive for me personally, that first only existed in my fantasy. My motto is «dream the impossible» for me it is to make my dream come true in pictures. Every image is mostly a statement about myself, my dreams, my feelings, my imagination.

### **Do you have any upcoming project that you would like to share with us?**

I am working on my next book project, that will include my «Big Cat» series. But everything is still in production and as you can guess this will be another big adventure. My latest book Naked Beauty, published by TeNeues, is still my pride. Other than that I am working a lot with some great fashion designers to shoot their campaigns.

“  
**Dream  
the  
impossible**  
”

**[www.sylvie-blum.com](http://www.sylvie-blum.com)**















# Ariane

Au choc clair et vibrant des cymbales d'airain,  
Nue, allongée au dos d'un grand tigre, la Reine  
Regarde, avec l'Orgie immense qu'il entraîne,  
Iacchos s'avancer sur le sable marin.

Et le monstre royal, ployant son large rein,  
Sous le poids adoré foule la blonde arène,  
Et, frôlé par la main d'où pend l'errante rêne,  
En rugissant d'amour mord les fleurs de son frein.

Laissant sa chevelure à son flanc qui se cambre  
Parmi les noirs raisins rouler ses grappes d'ambre,  
L'Epouse n'entend pas le sourd rugissement ;

Et sa bouche éperdue, ivre enfin d'ambrosie,  
Oubliant ses longs cris vers l'infidèle amant,  
Rit au baiser prochain du Dompteur de l'Asie.

**José-Maria de Heredia**  
(1842-1905)





# RADOSLAW PUJAN

HE PLAYS WITH EXPECTATIONS,  
PRESENTING HIS ART IN A GEO-  
METRIC SPACE, A FINITE UNIVERSE.  
THE WOMAN PLAYS WITH SPACE,  
THE MODEL REVEALS HERSELF IN  
A DELIBERATE AND EROTIC SET-  
TING. THE HARMONY OF FEMI-  
NINE FORMS COMBINED WITH THE  
CLARITY OF THE VISUAL TEXTURE.



Radoslaw Pujan is a young photographer from Poland where he completed college studies. What began as a hobby, taking snaps of landscapes, friends, and a few strangers, changed when he moved to Krakow. A friend changed his way of seeing photography when he introduced him to analogue techniques, and he began to learn about the process of shooting. What started out as taking snaps has become the art of crafting photographs. Today he lives in Belgium.























**Do your shoots come from your own passions ?**

In the past yes. I could take photos every weekend when I had time and I created some stories ad hoc. However it has changed with time. Now when I have some interesting, original, kinky idea I think about how to realize it, and then step by step I start putting it into life. The good thing is that now I have more ideas than time.

**The part of the body you prefer to shoot ?**

Hands, neck, lips, breast. However most

exciting for me is the bum, maybe that is why I do not put it on pictures so often.

**What do you love about women (as a man, and as a photographer) ?**

Their beauty, strength, and fragility. And the fact that I cannot understand them. And that they change all the time.

**What is your vision of the nude in photography?**

Nudity in itself is not enough. It is boring. Or it should be partly hidden, leaving something to the imagination

or it should be one element of a bigger picture and idea. When I say hidden it may be in different ways, lingerie, part of body behind another object, a shadow covering some elements, etc. Nudity must give a hand to our imagination so that we may dig deeper in our mind, and excite later.

**Why do you prefer to shoot outdoors rather than in a studio ?**

I like real situations. I like to see things that could happen in real life (even if sometimes these are almost impossible). People and stories live in real world, not in the studio.

**Is being a photographer the same as being a voyeur ?**

Naturally. Secrets excite us. As I have said before... what is hidden is exiting. And the best thing is if you can show the scene to the viewer, as if he were the voyeur.

**What are your shooting secrets ?**

Secretly? Sometimes I try to seduce model, to have the right emotion on the face and the body. That is why I think it is easier for a man to do erotic photos of a woman. We can put ourselves easier into roles.

**What are your criteria for beauty ?**

That is a broad question. I can say what I notice first in women. These are: the hips, the lips and the hands. But beauty is very subjective and it changes with time.

**What do you hate about photography ?**

Plagiarism and copying, the constant copying of the same ideas. When you take a look at paper magazines, then you will see that every photo is the same. No matter the photographer, or the model.

Those always change... but the images are the same. Constantly. People do not have any imagination. And instead of showing something creative they just copy.

### **Why most of your images are in black and white?**

It is easier to work in black and white. Colour often distracts. If I want to do good colour photo then I have to think about a palette of colours. It all has to match, to not create chaos. With black and white this problem does not exist. Also, thanks to that, the viewer will better focus on the main subject and not on

distracting colours (when these are not wisely controlled).

### **Your favourite hobby ?**

Photography! Also different sports, travels, reading. And enjoying life, every day I try to focus on good and beautiful things. And use each day the best I can.

### **What for you is the line between erotica and nude photography ?**

Erotica can exist without nudity. Sometimes the way a woman looks, her eyes, lips, or smile can be so deeply erotic. It is all in our imagination. Even the

finger in the mouth is erotic when properly shown. And nude photography can be like a sculpture sometimes. You watch, and you feel the beauty and the form, and there will be no eroticism. Of course it is nice to mix both sometimes. It is easier then. It's a question of which way you choose and what you want to present.

### **A question you were never asked ?**

Maybe concerning the last question still, since friends sometimes ask me how I can focus and not get excited when making photos. The reason is that, in this particular moment, I look at the model as if she were a sculpture, and I make everything around her fit into a story as a whole. So there is no time for excitement but for finding beauty and balance in the final image.

### **Any projects ?**

I have one I will put together this weekend with two men and one woman in a castle with a story between them. But I have nothing to present now.

“  
**Make photos, don't take them. It's a process that begins before the camera is in your hands.**

















# PARTIE II

*In the art of the nude*



# EUGENIO

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# RECUENCO



**E**ugenio Recuenco was born in 1970 in Madrid. A true giant of visual expression, he invites the adventurous viewer to discover a mysterious world of futuristic dreamlike sets. Influenced by the grandmasters of Spanish classical painting such as Goya, El Greco, and Zurbarán, Eugenio also casts his creative energy into the moving image, with inspiration from Kubrick's movies or even fairy tales. He became famous through his advertising films for Loewe, Nina Ricci and Chivas, which have brought him numerous awards and international recognition.

In 2005, his image for Playstation received a Gold Lion at Cannes. In 2007, he collaborated on the prestigious Lavazza calendar, creating a Don Quixote hallucination scene. Eugenio Recuenco is considered one of the most creative photographers in Spain, not to say in the world,

and this title wouldn't be undeserved. His portfolio bristles with campaigns for prestigious brands such as Chanel and Louis Vuitton, in addition to album covers for the German metal band Rammstein. Very cinematic in style, his images possess a highly developed narrative style, sometimes exploring the fairy tale realms of childlike innocence, at other times his work conveys a dark oppressive atmosphere. As a creator of stories, Recuenco breathes life to new worlds, and imaginary situations and characters. Recognizable not only for his highly theatrical pieces and masterful treatment of light, Recuenco is a real storyteller. While working on a project of personal short films, he designed sets as the artistic director for the opera *Les Huguenots* at New York's Fisher Center. He is currently working on the pre-production of his first feature film project.

















# The art of staging

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## **How long does it take you to create a photograph?**

It depends primarily on the concept, and the place; the location of the picture, if I'm taking the picture in a place that already exists, or whether I have to create the decor, starting with the walls and ending with the accessories. Many sites are photogenic and lend themselves to photo shoots. Sometimes I find locations for my photos, but when I want to create a scenario, a story, I need to build everything myself. For images that are born out of my imagination and that I want to recreate, real places won't suffice.

## **Your criteria for beauty?**

I am always looking for beauty and I don't really know how to explain it. It's something that can be felt, as an emotion that arises and gives you a full awareness of your surroundings. And when it is not there, I still search for the perfect combination to ensure that beauty comes to the surface. But unfor-

tunately I do not know where I have to look and where I can find it. Certainly that is why art is intangible and not a mathematical thing.

## **Rather inspiration or imagination ?**

My photographs are born through imagination. They evolve with the work and finally if you're lucky, they end up being good. However it's very different from inspiration.

## **At your level, do the big brands impose constraints ?**

Always, and they can be more or less drastic, but generally brands will give you their list of specifications. But the problem doesn't come from this, because in the end their specs are merely the starting point of work. There is a problem when brands need originality and finally they ask you for something in the opposite direction. Working under these conditions doesn't exactly give you a clear way ahead because the direction is obviously subjective and obscure.

## **Do you consider yourself a creator ?**

I love photography, of course, but I come from the world of painting. At the end of the day the most important for me is to create visual images. I'm also an artistic director for opera and movies. Also, architecture is a topic I'm very interested in.

## **Your passions ?**

Do things, create, and at the end of the day, to have a concrete idea of what I managed to make and build. It's very important for me to see and to feel what I create. Creativity and abstraction are quite complicated for me, even though the concept and the ideas are very important in my pictures, or almost indispensable. But an abstract idea must be seen in a unique moment, not like a physical thing as beautiful as it might be.

## **God created the universe, and you, what would you have created ?**

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Women.

**If you could shoot anyone?**

There was a time when I could name dozens of women with whom I fell in love, but ultimately with hindsight the smallest things can make me happy and make me enjoy the practice of photography. Sometimes it is better to let idols exist in the illusion of their power to affect.

**Is there a part of lie in your creations ?**

You may only find falseness in the scenery, but ultimately the story itself in the picture in which they are embedded renders them true. My photographs are only false if you look at them in terms of the 'real'. I try to be as honest as possible in my work, all the time. I do not make concessions. I cannot do something I do not want and I do not feel.

**The most idiotic question that you have been asked ?**

There are never any absurd questions

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if finally the response can be useful to someone. Even if it's silly, it doesn't matter. Indeed the questions often do repeat themselves, but ultimately maybe this is the result of public interest in my work - which is good thing!

**Is your approach to fashion photography the same to your more personal work ?**

Absolutely. Even if a picture is of a commercial nature, I want to feel a concept behind it which I could then develop and allow my creativity to play to the max.

**What did you buy yourself with your first big check ?**

The freedom not to have to just do any old work !

**What's your bedside book ?**

I read a lot but never in bed. Actually I keep beside my bed a small notebook in which, very often, I must note ideas that come when I'm almost asleep.

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**There's a feature film in the pipeline ?**

I have two major projects. On one hand, a series of 365 photographs in the same space where I try to create a narrative, showing my vision of the world and what surrounds us, with an auto-biographical angle. It's been three years in the making, and I hope to finalize the project this year. And secondly, my feature film whose script is finalized and for which I'm seeking funding. Those are my two main visions that motivate me to continue the battle. I hope to win, and after that there are many things to do, and many more visions to savour!

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# Michael Meyersfeld

• The observer of the human condition •

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Michael Meyersfeld is a South-African photographer who entered the world of advertising in 1975. “I want to help people to appreciate art... My main goal is not to earn money. My main goal is to cover the costs”. Meyersfeld enjoys photographing everyday topics which people are subliminally aware, but have not been faced with. His work would best be described as social commentary, with a strong aesthetic sensibility. “We have become so urbanised, that we have become blind to the beauty and the strangeness of things surrounding us. We no longer observe. We no longer see the trees, the grass, we see nothing”. The subjects of his photographs are staged and almost always enhanced by a combination of flash and tungsten light-

ing. The images are not rooted in fantasy, but rather based on situations that either have occurred, or could conceivably happen, so the staging gives the viewer a sense of reality without the ugliness, shock or negative reactions often seen in real life. They tell the story whilst avoiding the warts and underbelly of reality. Michael endeavours to alter or heighten the viewers’ perception by staging these scenes thus nudging them towards a different way of viewing.

In the staging of his work, he freely adds subtle nuances such as humour, titillation, fear etc. at a level that is both acceptable and pleasing to the viewer, thereby hopefully starting a thought process exploring the essence and/or purpose of the images.











A conversation with  
MICHAEL MEYERSFELD

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**When did you first realize that you wanted to become a photographer ?**

I first picked up a camera when I was about six years old, and have been involved in photography ever since.

**Could you describe your style, like a good friend of yours would describe it ?**

In a way, I am a storyteller, documenting and reflecting social and political events occurring around us, but with a singular difference. That difference is that all my images are staged. I endeavour to alter or heighten the viewer's perception, to nudge them towards a different way of viewing an object, or present them with something that was not previously seen as a thing of beauty.

**Which are your main influences in terms of art, music, literature and cinema ?**

I think the whole of life is an influencing factor.

**What is a good image for you?**

A good image for me is one that attracts me and draws me back again and again. One that presents itself with new dimensions and initially unseen or hidden stories.

**How do your pictures come to life ?**

Primarily when other people get excited by them.

**Why do you prefer shooting in black and white ?**

Whilst I don't shoot exclusively in black & white, I do feel more comfortable with monochrome. It requires a story behind the image, and that the story be treated more simply, and perhaps more poetically.

**What are you trying to show behind your pictures ?**

There has to be a balance; an objective judgement based on a fact or a real occurrence and then expanded by a (hopefully) original thought process, peppered with my own insights, experimenting with new and innovative ideas. I stage my images. This way I try to show a slice of life in perhaps much the same way theatre does. Whilst the viewer may get totally involved there is always the knowledge that when the curtain closes life goes on.

**Aside from photography, any others passions?**

I read a lot, attend as many exhibitions as possible, and try to start playing the violin.











A conversation with  
MICHAEL MEYERSFELD

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**What do you hate about photography ?**

When people start talking about the technical aspects of cameras and lenses etc.

**What is your personal favourite image?**

This is very difficult to answer. I am very excited by Jeff Wall's work, which for me has a perfect balance of aesthetic and intellectual content. I particularly love "After Spring Snow", and "Dead Troops Talk".

**What recommendations do you have for someone who wants to start in photography ?**

Be very, very passionate.

**Do you have any upcoming project that you would like to share with us ?**

I am currently working on a very exciting project. This is a series of images taken in Alexander Township. It is a lower-income area in Johannesburg largely made up of tin shacks. Traditionally, the images that one sees coming out of these slums show poverty, illness, and crime-related situations. I decided to show the other side - the pleasure, the hope, the resilience, the laughter, and the brighter side of life that does exist there. What will also make this different is that this exhibition will open in Alexander Township where such an event has not happened before.

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Ultimately if the sheer joy  
I achieve from what I do is  
in some small way apparent  
to the viewer, then  
I have succeeded.



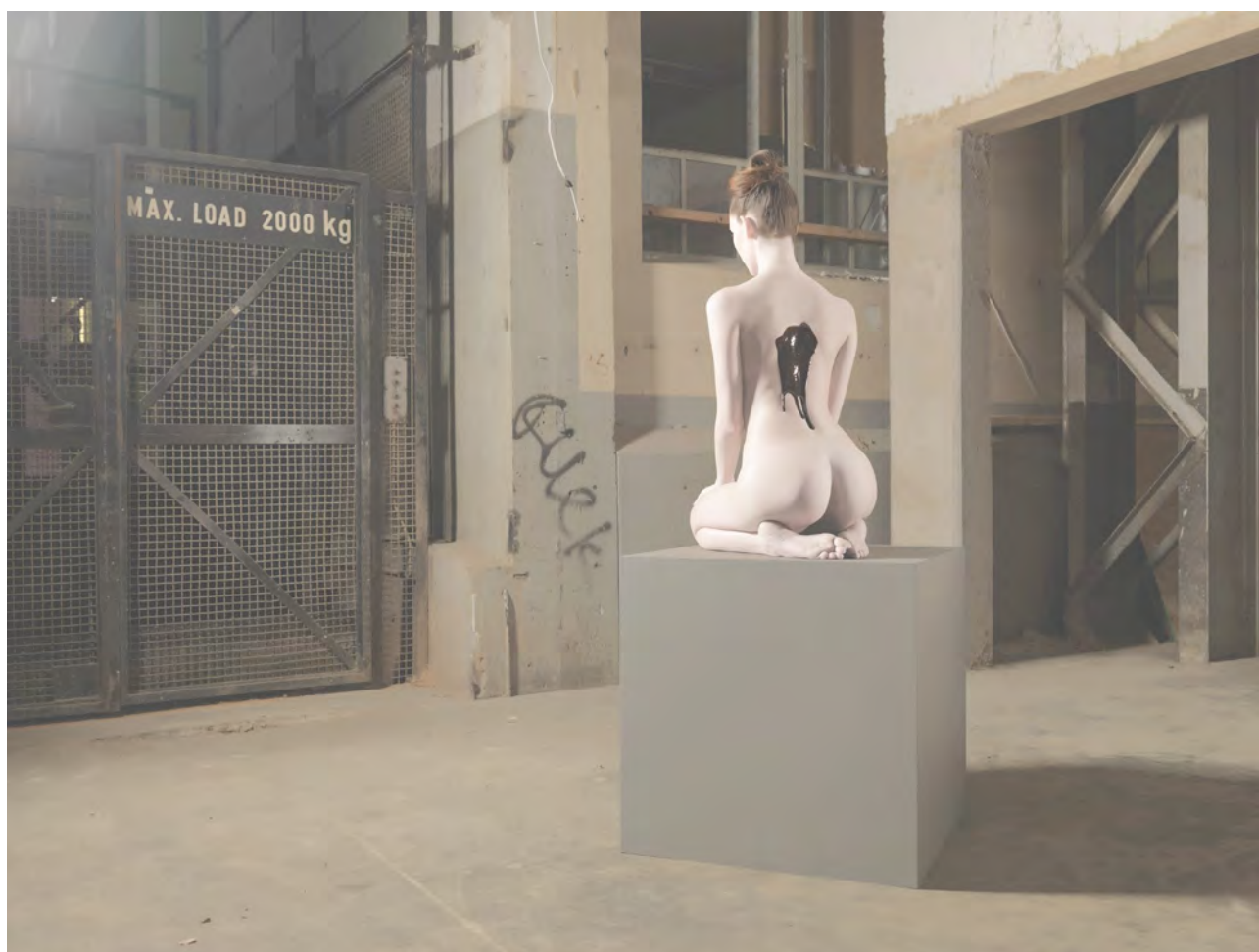
















# FORMENTO & FORMENTO

BJ and Richeille Formento met in 2005. Born in Honolulu in 1964, BJ came to San Francisco in 1982 to do a BFA in photography at the Academy of Arts. In 1999 he moved to New York and became assistant to some of the greatest photographers: Mary Ellen Mark, Richard Avedon, and Annie Leibovitz. In 2001, he started as a freelance photographer.

Richeille was born in London in 1975 and after studies in art and design, she became an artistic director and designer for leading brands as well as independent labels. Married three months after they met, BJ and Richeille combined their talents and collaborated on commercial and artistic photography. Due to the recent economic crisis the Formento duo decided to create a cinematic tragicomic representation of the times with «Circumstance», what could be described as a more personal response, a project that is both cynical and haunting, exploring issues of identity and the transient nature of people and places. The spirit of the project is abrupt and sudden, despite the central concept being carefully thought-through. In November 2009, the couple decided to pack up, collect their three Siamese cats, and cross North America in a retro eight-meter Silver Air Stream caravan, a stereotyped, post-something-made-in-America-road-trip; taking flight for a cross-continent voyage, not unlike the models in Richeille's portraits. Thus began an epic cross-country adventure. With a minimum budget, the plan was simple: 5 months, 25 states and 50 women. Their goal was not only to take photographs but to play the fine line between commercialism and art with a greater social consciousness. The project operated on the fringes of reality and fiction in a singularly hybrid mix.

With Google Maps as a guide, they took to the road, focusing their attention on the terrain and meeting women to photograph the same day. Although the images are staged, the backdrop could not be more real. Through their work the artists paid homage to Hitchcock, but the influence of feminist photographer Cindy Sherman and the realist painter Edward Hopper can also be sensed.



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While the lens of BJ focused on the eyes of the (anti)-heroine, Richeille builds the integration and evolution of the changing persona within the landscape. Together they developed the hidden story of Hitchcockian damsels in distress, tracing the paths of the iconic Land of the Free, employing a masterly touch in the use of light; a cold and pale light linking loneliness to introspection, against the back-drop of a modern American landscape.

Although the location and the model are specific to each shot, the tension delivered by their approach is constant. Each image has an emotional tension that seems to go beyond the frame, like the psychotic cry and terror of a film noir. «We really wanted to photograph something that hit the public; we crossed the country during a recession period, when people had lost their homes, their families...»



















**What is a good picture for you ?**

**BJ :** With our personal work, it is a moment where the lighting, the location, the styling, the make-up and the models expression all come together for that one fleeting instant. We don't crop the image nor do too much post production. I am totally old school and believe a good photograph should be made in-camera. For our commercial work a good picture, Greg Heisler once said, « is when you look at the subject at hand and the expectations of the client and give an appropriate response photographically.»

**Richeille :** One that raises many questions to the viewer.

**How does your partnership work ?**

**BJ :** Pretty seamlessly, we are a husband and wife team so it is a true partnership in every sense. We love to travel, we love to shoot. So we are constantly talking about places that interest us and how we can tie in a project that best represents us at that specific time. Richeille will start coming with ideas on the fashion, the color palette, the make-up and overall tone of the image. I do the photography and the lighting. But honestly we are so intertwined that our mobius\* partnership has no beginning and no end.

**Richeille :** They say two eyes are better than one; well we both bring our own to the work. BJ has his own vision and ideas, and I have mine, we share similarities in taste so the crossover works enough for both ideas to play harmoniously. The upside to this is there are always two sides playing in one image so you can read a lot into what the image might be saying, and from the two sides there comes a third element, sometimes out of nowhere just by the sheer crossover of two minds at work.

**The ultimate bad taste, what is it for you ?**

**BJ :** Really good question! For me it is when an image is all about the technique. Sure it is part of photography and plays a major role. However it should not be at the core of our work.

**Richeille :** People who claim they know and can generalise an image without knowing the artist.

**How do your images come to life ?**

**BJ :** We have a message we want to say and will spend an hour or up to a whole day with our subject to notice and trip the shutter on this great photograph. Again when all the elements are right everyone feels it in their soul. We love to share our work on social networks and of course the final destination of a gallery exhibition or a book. The viewer plays such an integral part of making the work live on.

**Richeille :** The life of an image is only as good as the viewer. We want images to conjure up feelings and thoughts in the person looking at them, to share and use their own feelings and experiences to give life to the image in their own way. An image can mean something very different to the next person and I love that.

**The Formento women appear to be in peril, isolated, desperate. Could you tell us why ?**

**Richeille :** Well I am coming to the conclusion that a lot of these images are self portraits, and it's funny because when we travel it is just us, sometimes our cats but mainly it's just the two of us and an open road. I think they are very representative of the time they are taken, and the place they are shot at. There is always a third element that is

the model and what they bring to the image changes every time so that is something we cannot control so much. I think we have an underlying tension that shows, but also an abandonment and relentless love for searching. The unknown is ever present in our life and I think maybe that is something we feed off when working, how it is perceived in the image is truly unique in the viewer, as I said, each image brings a person's own life experiences and thoughts to mind when looking at a picture and to really understand an image is to look at all angles.

**As the setting is very important to you, how do you choose your locations? Do you find them or you build them?**

**BJ :** It really depends on the project. We are always about the location and the cinematographic quality it lends. For instance with the series «Circumstance» we had a story in mind. America, the romance, as per Richeille and my childhood ideas of it. So we set out to capture the glamour of it all. Upon returning that first winter in 2008, we looked at the work and decided that it needed one more trip. The following winter we set out to pull our Airstream from NYC to LA but this time we wanted to capture the mood of the country at the height of the recession and so we focused our locations to reflect the abandoned urban/landscapes. We have been known to build sets but that is normally more for commissioned works.

**Richeille :** We love the challenge of finding great locations; it's what drives us to shoot. I see it as a chance to capture history in a way as the landscape continues to change and the world continues its love to move forward. As we get older our love for nostalgia and

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## A chat with FORMENTO & FORMENTO

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the want to remember becomes more apparent. How will we remember past places and people? For me, nostalgia is important as it makes me feel love for the world, to think someone had been there before me in a thriving town or place, and that a desolate place can hold so many memories that sadly get forgotten over time. I am really happy if a picture can encourage someone to learn more about a place, or make them want to visit it, I hope our new body of work on Japan, brings more people back to Japan, and not so fearful to visit. They have lost a lot of tourism after the disaster and the people we met are just so happy we are trying to share Japan with the world for that reason as well as being very proud of their country and what it has to offer.

**What is your vision of nude in your photography ?**

**BJ :** I love women's bodies. I love the endless lines of a nude. I love the simplicity and the timelessness of it all.

**Richeille :** Most of the women we have shot have posed nude alongside clothed images of themselves. It's liberating for many of them, and it provides a natural element when shooting on location. People sometimes think an image may have a certain meaning, but then when they see a nude version it can change the perception completely. I think one day we may show the clothed and nude alongside each other just for that reason !

**What fills you with happiness ?**

**BJ :** I tell Richeille this moment in time is our golden years, we are so voraciously creative. The work has been received very well at all levels and having our health and energy to create on the road is priceless. I love planning trips, I love shooting. This is when I feel

my sharpest and happiest. It is the only way to breathe and to live.

**Richeille :** Knowing that we get to do this journey of life and love for photography together. We both have our own life journey but having someone to bounce ideas with and pick you up when you are lost or down is really lucky. You continue to grow as a person, and like our images, having to sets of eyes, two brains gives a well rounded view and extra voice to every question I think it means a lot when you can learn to understand another person and give a little of yourself up with that.

**What makes you angry ?**

**BJ :** The unexplainable shifts of my feelings. From moment to moment I can shift from someone who thinks he can deal with everything to someone who can't think. It has nothing to do with reality. I like to believe it's chemical.





**Richeille :** When I have selfish moments and I can't see the wood for the trees. Sometimes things are just not clear cut, that's life. Learning to balance anger and pleasure is one of those things.

**What do you still do secretly ?**

(Rires). **BJ :** I read a lot; downtime is spent reading theory and biographies.

**Richeille :** Secretly ? Well it wouldn't be a secret anymore! If I get the chance to have a full summer season I like to grow vegetables in my garden, but it's very rare with the travelling. I also love to sew.

**What is your criteria of beauty, your aesthetic canon?**

**BJ :** Being perfect, the angles,

composition, colour, everything pushing the edges.

**Richeille :** I am a perfectionist on composition and straight angles. I come from a design background so get quite anal on where things are in the viewfinder. I am also a stickler on the lighting; it has to be just right in order to compliment all elements. An image has to be harmonious in my mind or it grates on me when I like at it again. Thankfully BJ has a more natural approach so he frees me up in this respect and lets me chill a little.

**What question would you like to be asked?**

**Bj :** How do I get here.

**Richeille :** Where will you go next ?

**Do you have any upcoming project that you would like to share with us ?**

**BJ :** Our current work in progress is called «The Japan Diaries», drawing inspiration from Japanese art, literature and theater. We give a nod to Japanese 50's cinema, Edo woodblock prints and erotic imagery of Ero Guro paintings. We spent eight weeks in Japan photographing Japanese women on location wearing traditional Kimonos and 1950's vintage styling. Our next project will be on Cuba and India.



\* The Möbius strip is a surface that has only one face unlike a vector that has two, and was described for the first time in 1858 by the mathematician August Ferdinand Möbius. The model is achieved by twisting a strip of paper and then adhering the two ends.















“The only  
way to get  
rid of my fears  
is to make films  
about them.”

Alfred Hitchcock





























# JEAN-PAUL GOUDE

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DE  
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SALLE ANNEXE N°2











## JEAN-PAUL GOUDE

Hors texte

Jean-Paul Goude wears many hats: genius graphic artist, illustrator, photographer and advertising film director. But surely his chief role is as the creator of a visual imagery in which he creates an atmosphere combining creativity, humour, and sexuality. This year, the city of Nice devoted an exhibition to his work entitled «An Introspection» at the Theatre of Image and Photography. Retracing his career by honouring his photographic work which has often been thrown into the background or detached from its context, the exhibition presents over 230 photographs and a film designed specifically for the occasion.

Jean-Paul Goude began working for glamour magazines until he was literally discovered by the editor of Esquire Harold Hayes, who offered him the post of artistic director. There, Goude developed an aesthetic style in keeping with that of the two artists he was fascinated by: Irving Penn and Richard Avedo.



From this time his art consisted of commercials with saturated colours, an exaggeration of the exotic and geometric lines, which have achieved a cult status. He has imposed his style on the world stage, photographing models and diverse artists. In 2013, he was elevated by the French Minister of Culture to the rank of Commander of the Order of Arts and Letters at the age of 74. He will be in Tokyo at Issey Miyake's 21-21, from July 4th.

















“*I WAS AN  
ILLUSTRATOR,  
CHARTING  
THE FANTASIES  
OF OTHERS.  
I HAVE BECOME,  
NATURALLY,  
A MAKER OF  
IMAGES.*”













# JUST JAECKIN

**To stay within the theme of nudity and combine its corollary eroticism, Normal turned to the French photographer, art and film director Just Jaeckin. We meet him in his gallery in the 6th arrondissement of Paris and reflect on a talented life.**

As a child I was very bad at school and at seventeen I entered a school to go into the decorative arts. After a year I was bored, I wasn't made for studying, so I began as an apprentice at Paris Match. I stayed there for three months and then I went to fight for the war in Algeria for three years. While fighting I met my brothers: Philippe Labro, Francis Weber, and Jacques Séguéla, who completely took me in. They were three or four years older than me. So, I became a military photographer and I learned there how to use the equipment. At the time it was more technical, it was necessary to focus and then develop the film. There were no electronic flashes so the exposure time was very long . . . it was clearly another trade.

Then, when I returned to France, three friends and I created a magazine called Dis-moi [Tell me] and Daniel Filipacchi who had created his magazine Salut les copains, bought it off me to create: L'Homme, a biannual. After a year I sold my share in the magazine to build a photography studio I'd bought with a couple of mates on the Rue Saint-Denis in Paris. We shared it with a few tramps and prostitutes for about a year and that's when I started playing with still life. I had my own photo lab, so I developed the photos myself. We learn so much more technically about photography when working in a lab, by studying contrast, black and white, colours... Now the equipment does everything. We used to know film by heart, and the camera was

like a paintbrush. Now we capture the image and use desktop publishing and photo editing to retouch, it's another universe! My photos are live! Photo editing software is an amazing tool to take electronic pictures, for making trickery appear real, and it's perfect for cinema. But there is a deviant part to it, and we've come to the point where we can do pretty much anything.

“

**Et de la photo  
j'en suis venue  
au cinéma, tout  
s'est enchaîné**

”

The more we move in the direction of special effects, the more we lose emotion. There is a saying in cinema that's relevant: we should never sense the mechanics. An image should never be explained, it must work.

I did a lot of tests on models. Then, I left for England to work for Vogue. It was the beginning of a new chapter, I became one of the top European photographers which was incredible at that time. I was surrounded by the most beautiful women in the world. There were a lot of really interesting fashion papers; Harpers, The Sunday Times . . . lots of magazines with great artistic directors. Nowadays there really aren't that many great artistic directors; and young photographers are having a terrible time trying to land contracts. For a start, there are too many photographers around, and even for the talented ones, it's difficult and very poorly paid. There are about three or four really great photography journals left but lesser known photographers don't survive because they are too numerous: too many filmmakers, too many photographers, too many actors. Back in the day, only



the greats survived, but nowadays directors hire just about anyone, and there are some horrendous photos out there. Never in my day would an artistic director put up with a mediocre photographer. Voila! That's what I think of photography today!

People always try to say how an artist must reflect. Me, I don't reflect. I photograph. I make my sculptures, I do my things. Why this and why that? I am unable to say. I exist with the things that appeal to me. Everyone tries to explain things, but I reacted. I have an eye, I make good use of it, there's nothing pretentious about it, I've simply trained my eye.

After that I launched two magazines *Le Nouvel Homme* and *Le Nouvel Adam*, they're not the type of magazines that permitted me to use my own photos, but it allowed me to meet people. As Cocteau said, "I use all the branches of the tree." I don't want to limit myself to doing one single thing. I find that in the world of photography, one can easily end-up spinning on the spot. Fashion is fashion, but in this world, one must get reenergised in order to do as many things as possible.

*Did you do any nudes when you were a photographer?*  
Very little. I was the first European photographer to

photograph a star naked, and that was Jane Fonda. *Lui* magazine ran it at the time, before it became what it is now, with great stars being captured by great photographers. But shooting nudes at the time was very difficult. Women weren't used to being undressed; it wasn't forbidden, but it was difficult, complicated. And I wasn't a photographer for very long, from 1963 to 1970. I don't do any photos now, just lots of sculpture and montages.



*Is it photography that got you into film directing?*  
It didn't happen like that. At the time I met Daisy de Galard who gave to people coming from all kinds of artistic directions the opportunity to make seven-minute films for television. So there were Serge Gainsbourg and Jean-Jacques Annaud . . . we ended up doing a show called *Dim Dam Dom*. And that gave me the sudden taste for doing something with cinema.

At first I was a graphic artist and then artistic director, photography came through my magazines, and photography led me to cinema. It's all connected. Everything in life is a question of circumstance, of fortune, of opportunity, taking a chance when it comes along. After making advertising films, I was offered the project on *Emmanuelle*.

I dreamed of doing a feature length film after television. When I read *Emmanuelle*, which wasn't at all part of my world, I said no to begin with and I chu-



cked the book across the room. I agreed thanks to Jeanne Moreau's husband Jean-Louis Richard, who was François Truffaut's screenwriter. He said to me "I will write a tailor-made script, and with the quality of your photography, you're going to make a film on eroticism based upon suggestion, that leaves to the viewer the possibility to project their own fantasies, and not enforce upon them crude imagery like Deepthroat or those porn movies made in the US". We let the imagination wander. For me a girl is more exciting clothed or in a wet tee-shirt than completely nude (laughs). Suggestion is everything. A naked girl is very beautiful, it's graphic, but emotion doesn't come from that.

#### *Did you have female fans?*

Porn cinema had strictly a male fan-base, but Emmanuelle, Histoire D'O, and Madame Claude are stories written by women. So, it was a female eroticism that I tried to translate, feminine rather than phallocratic or macho. Women were bringing their husbands to see these films.

#### *A poisoned chalice?*

We weren't expecting anything. We made a film in the hope it would work, and the critics were awful. Success attracts a lot of jealousy. It broke me. I called it "the failure of success". I was pigeonholed into eroticism, which wasn't at all my universe. I can laugh about it now, and 40 years on it has become a cult movie and I am a genius. At the time I was scum. The press said it would have three showings and no more.

#### *The demise of a genre?*

I still think that a great erotic film based on a beautiful text would still be a great success.

#### *Is there any contemporary eroticism?*

Oh yes! There could be a film one day with a great story and a sophisticated script. Emmanuelle is precisely

that, the story of a woman. A man comes to her one beautiful day and says to her: if you want to keep your husband you must open your eroticism to something else. It was an A to Z of eroticism. Madame Claude is the same. A woman who wrote extraordinary erotic letters to her lover, letters that show that a woman can be your mistress, your nurse, your sister; female eroticism is so much more expansive than the macho, male eroticism. In the realm of female eroticism it's the caress, the seduction, things that are so much more beautiful. Women values are a thousand times more beautiful!

#### *Anecdotes from the shoot?*

A little episode from a Thai prison (laughs). We were arrested because we were filming in a sacred area. Some monks arrived, they took dirt in their hands and ate it screaming "That's my land, that's my land". The police arrived. The next day we were thrown out, airport-bound. One day in jail.

#### *The editing team being Gainsbourg fans, we've heard that Serge had refused to do the score of the film; any commentary?*

Serge was one of my closest friends, and when he saw the film, he saw it unedited and without any sound and admitted he could not see a future for it. But when he saw the finished product he said it was one of the great mistakes of his life. He was right, and he actually did the music for the third film, Goodbye Emmanuelle, "Emmanuelle aime les caresses buccales et manuelles"... After that, he did the music for Madame Claude with Klaus Kinski, a film I made and in which Jane Birkin sang a love song: "Yesterday, yes a day like any day." I have also been the matchmaker of Jane and Serge. During filming in the mid-60s I was chief operator in London and I saw this tall young woman emerge from the makeup room with an immense pair of eyes. Chosen by Bryan Johns, she was a young comedian who had come to do a shoot with



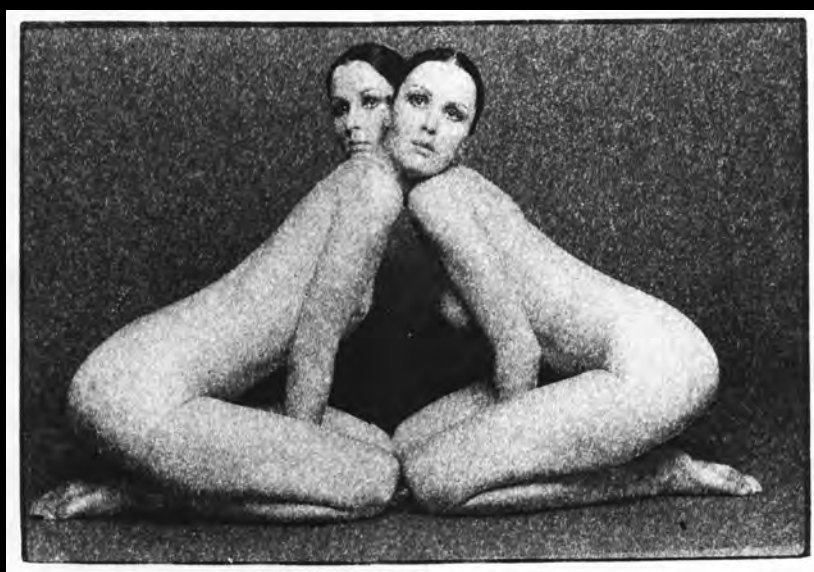
the Beatles under the direction of Richard Lester. Pierre Grimblat who was preparing for *Slogan*, his first feature film with Serge Gainsbourg had asked me if I knew a heroine and so I spoke to him about Jane who I later asked to come from London. That was the beginning of the great love affair, one that I'm responsible for even if Grimblat has claimed responsibility. Before their love story they first hated each other. Gainsbourg didn't want a debutante who didn't speak French, and she found him too macho.

*Your aesthetic canon ?*

It has to be love at first sight, a tender relationship while shooting, an osmosis between the model and the photographer or filmmaker, and only then can something truly beautiful come about. There are people I could not photograph; there was no photographic connection. My greatest photography was of Fonda, Bardot, Sylvia.

*In closing, anything to say to a young photographer ?*

You need to realise that photography is no more than pre-production. A photographer must think beforehand. The difference between a great and a bad photographer is simple: a good photographer is on the set, he goes to his assistant and says to him, put that light there, put that lens on . . . while the bad photographer clicks away hoping that one shot in three hundred works out for him. The good one will take three shots and stop there. That's it. You must plan ahead before doing anything. Cartier Bresson said a powerful thing to me, he said, I've got my camera in my pocket and when I take it out if I have to adjust the focus or change the aperture the whole moment is gone. Like his famous photo of the nuns and the two dogs. I am unable to do what he did. But we're not all meant for the same type of photography, fashion, beauty, landscape, still life, these are very different matters. Voila!



**Photography is truth.  
Cinema is truth twenty-four  
times a second.**

*Jean-Luc Godard*





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# PARTIE III

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*Hommage to Vibrant Life*



# Manfred Baumann

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In recent years, the Viennese photographer Manfred Baumann has increased in influence. His passion for photography began at ten, when his grandfather gave him his first camera, a Praktika. His grandfather, who himself worked as a photographer, became Manfred's mentor as he shot landscapes and the embers of a new passion began to burn. But the path to recognition is not easy. After studies in business management, Manfred worked as an assistant to an Austrian photographer. At first he mainly focused on artistic nude photography, an intense desire to portray the sublime in human form. His ambition is to break from convention. According to him, a photograph taken in a perfectly technical way is not necessarily a good photograph. He cherishes the importance of arousing desire in the viewer, of revealing new stories and inscribing personal

narratives. When the viewer observes an image, they must be able to find something new each time they look. Adams and Newton have already highlighted this, but Manfred follows the masters in this philosophy. Manfred is adept at presenting the erotic in women, focusing on their charisma and beauty. Each piece exudes an erotic tension that envelops the viewer in a tactile experience, almost tangible, inviting the viewer into the vision.

For several years, Baumann had devoted his attention to portraiture: Roger Moore, Bruce Willis, John Malkovich, or Sylvester Stallone. But as with his predecessor Helmut Newton, Manfred now casts his artistic net across a wide range of subjects: the nude, the portrait of celebrities and landscape.



























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Through the centre of this web, where one might expect a spider, Gwynplaine saw a more formidable object—a woman. Her dress was a long chemise—so long that it floated over her feet, like the dresses of angels in holy pictures but so fine that it seemed liquid. The silver tissue, transparent as glass and fastened only at the ceiling, could be lifted aside. On the bed, lay the woman; she was asleep. The crumpled clothes bore evidence of troubled sleep. The beauty of the folds was proof of the quality of the material. A dressing-gown, of curious silk, was thrown over the foot of the couch. Beyond the couch, and probably masking a door, was a large mirror. Shadow seemed to lose its nature in this apartment, and glistened. Gwynplaine saw none of these details. He had eyes only for the woman. He was at once stupefied and filled with tumultuous emotions, states apparently incompatible, yet sometimes co-existent. He recognized her. Her eyes were closed, but her face was turned towards him. It was the duchess. She, the mysterious being in whom all the splendours of the unknown were united; she who had occasioned him so many unavowable dreams... Again he saw her, and saw her terrible in power. His breath came in short catches. He felt as if he were in a storm-driven cloud. He looked. This woman before him! Was it possible? Was she a woman? Was she a maiden? Both. Over all her beauty was the radiance of inaccessibility. No purity could compare with her chaste and haughty form. Certain snows, which have never been touched, give an idea of it—immodesty was merged in splendour. She felt the security of an Olympian, who knew that she was daughter of the depths, and might say to the ocean, «Father!» And she exposed herself, unattainable and proud, to everything that should pass—to looks, to desires, to ravings, to dreams; as proud in her languor, on her boudoir couch, as Venus in the immensity of the sea-foam.

*The Man Who Laughs, VII, 3 / 1869*  
*Victor Hugo*

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**What type of photography do you do ?**

All of my photos have a soul and should tell the viewer a story. A good photographer is a visual person and takes the world in with the eyes. A technically perfect shot may not mean that it will be a good image!

**Which are your main influences in terms of art, music, literature and cinema?**

I was influenced by a biography of Woody Allen and photographs of Adam Ansell, Helmut Newton, Alfred Eisens-taedt.

**What is a good image for you ?**

If the viewer looks at the photo for more than five seconds and it arouses his fantasy.

**How do you choose a good image ?**

The subjects to photograph arise a long time before the shootings in my head, and everything is well-prepared on set with all the details. Work is then very effective and you don't need so long on set or have to select too many photos, if you know beforehand what you want to tell the viewer.

**You shoot portraits, nudes, and landscapes. What's your favourite subject ?**

I have no preference, as for me all the themes are very important. I like to travel around the world, being alone with

my wife Nelly on the road and shooting my landscape photos. I also like nude photography, because the eroticism is something beautiful to me and it's with this subject that I became known. Nude photography is a big part of my life. And also I like to shoot people and celebrities, because I like to talk with them and I really enjoy switching between the different worlds.

**Many people claim to be shocked by your photographs. What shocks you ?**

There are different issues which are shocking to me, like animal abusers, political extremists and selfish people.

**Why do you shoot in black and white ?**

Because black and white is simply timeless and very refined, that's what I really love and I love to put myself at the roots of photography.

**What do you hate about photography ?**

Wedding photography !

**Why does the female body inspire you ?**

Because for me the female body is more beautiful and majestic than the man's.

**What are the qualities of a good model ?**

A model needs charisma and has to be photogenic, needs acting skills,

self-awareness and has to work to a professional level.

**What is for you the line between eroticism and pornography ?**

Every erotic photograph includes a little bit of pornography, but there is no erotic in pornography.

**Do you have any upcoming projects that you would like to share with us ?**

At the moment I'm working on many different projects, one is called L.A. Stories. The exhibition and the book 'L.A. Stories' provides the viewer with deep insights in the world of the stars of Hollywood. For example the actresses Natalie Portman and Penelope Cruz can be seen in a very moving moment during an award presentation, we experience how legend William Shatner spends time on his horse ranch and of course there are many more private insights in the lives of celebrities which I had the chance to visit with in their homes.

Furthermore I have another project called 'End of Line' and this exhibition deals with the last path of condemned men in Texas. In this state about 300 people sentenced to death are waiting for their execution. Often they wait for years, trapped in a small holding cell in the Allan B. Polunsky Unit without any contact with others. 'End of Line' is supposed to provide the viewer with a better understanding for what it's like to spend the last days on death row.

“ A photo is good  
if the viewer looks for  
more than five seconds  
and it arouses their fantasies.







# Oliver Rath

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**N**ihilist, firebrand, provocateur. Oliver Rath is the sower of bad seeds, the pornographer who takes delight in disturbing, presenting his models with phalluses, naked women in niqab, with armaments from every corner of the globe, the drugs of excess, and other wanton delights of the imagination against a backdrop of an altered Berlin. His photography is anarchic, obscene and incomplete, freely combining the beautiful with the grotesque. His visual repertoire is urban and alternative, sometimes trashy and explicitly vulgar, at times elegant and refined; he aims to provoke. His language and narrative is coarse, brutal without compromise; a slap in the face. Intractable, his wilful taste for the subversive can lose him top brand ad campaigns. Born in 1978 in Heidelberg Germany, he is self-taught, learning his craft himself or with the help of YouTube videos. The grandson of a celebrated musician and composer, Oliver decided to completely change his life at the age of 31. As a kid he moved to Fribourg-en-Brisgau and found himself in the nightclub dance music scene using the DJ handle Al Kapone. Soon tiring of it, he warmed to photography for creative expression. Selling up and moving to Berlin, he invested in photographic equipment and started a blog. Up to four photos a day earned an early following which has blossomed to over 20,000 hits a day. He used this as an outlet for his fashion and nude portraits, selling some prints in exhibitions, and then taking some fashion commissions. He has become renowned globally as ad campaign photographer; his portfolio boasts clients as illustrious as the New York Times, Rolling Stone, and Microsoft. He has worked with the greats; Karl Lagerfeld, Ellen Von Unwerth, Eva Padberg, Dieter Hallervorden, Franziska Knappe. In August 2012 he launched Rath Gallery, devoted to contemporary photography and art centred around Berlin. As the Berliner Zeitung would say: “Der Welthauptstadt der Kreativen” (the world capital for creative people) where he is now firmly implanted, living as he is, with his wife and daughter.







**Your ideal model ?**

If someone isn't able to show their feelings and to be open during a shoot, then they are at the wrong place. Then I would rather shoot animals: they never pretend !

**Could you describe your style, like a good friend of yours would describe it ?**

Rath wants to provoke feelings, like a mirror of society, someone on a mission, looking for something. He awakes the desire of freedom.

**Is your approach to fashion photography the same than your personal style ?**

That depends on the job. Unfortunately, most of the agencies don't have the guts to work outside of the standards. They want to be different but not too much. Sometimes I ask myself why they booked me when they don't want my own interpretation of the Project. But fortunately, I'm lucky to have enough time for my own free work, which is shown more and more in great exhibitions. I also show them in my own gallery - so I'm independent from the industry.

**What do you do for yourself ?**

I love to cook, unfortunately I don't experiment a lot; I make always the same meals.

**What is a good image for you ?**

A good picture should catch the viewer immediately - in the best case without any further descriptions or a title.

**Your best failure ?**

I signed up for the Berlin Half Marathon. I doubt if this was a good decision, I'm no runner.

**How does it go shooting with Oliver Rath... are there drugs ?**

On shootings I'm not as relaxed as it might finally seem. When people are taking drugs it's all part of the show. In my experience people on drugs are hard to navigate. As I'm a very impatient person, I want to see results fast. The best result! This works best without drugs.

**If you could switch your life with someone for a day, who would it be ?**

One day as Tim Burton would be really interesting.

**To be a photographer is to be a voyeur ?**

Depends on the situation but, it is.

**What epitaph would you like on your grave ?**

Love will make you travel.

**Could you make it as a war photographer ?**

I admire war photographers, working under all that adrenalin. But some day you get used to the things you see and you will become a part of it. I'd be pretty scared about that.

**What's it like to work with the greatest (Ellen Von Unwerth, Karl Lagerfeld...) ?**

The destiny of the universe attracts crazy people together. . .































“

**I love vulgarity.  
I'm very suited to bad taste,  
more excited than to the pretence  
of good taste, which is nothing  
more than the subjugation  
of the gaze.**

*Helmut Newton*

”





















# Pablo Almansa

Spanish romanticism



Pablo Almansa is a Madrid photographer born in Murcia, a town situated in the southeast of Spain. At fifteen, he realized that he wanted to dedicate his life to the art of photography. He started in photography in private schools in Madrid, such as the Efti, becoming an assistant for three years. But it was his own research and personal grasp of the art that refined his talent, as he likes to highlight. At twenty, he took his first nude photograph. He strives to keep his photography, simple and sleek, honing his personal style in his visual expression, the play of light, and what he calls himself «the magnetism of photography.»









A conversation with  
PABLO ALMANSA

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**What is Your Criteria for beauty?**

A “canon of beauty” is a question that the director of L’Oréal would answer perfectly, he would launch in a compelling sales pitch to suit the purpose of marketing a cosmetic cream. The concept is ideal for someone who wished to sell something. This isn’t my viewpoint. I’ve never reflected in any depth on the subject and I don’t know what my criteria for beauty are. When I see a girl who seems incredible to me, the next day I met another one, completely different and I become speechless. I consider female beauty to be so ever-changing that it is impossible to me to define its workings. To be perfectly honest, I’m more at ease taking photographs than talking. It’s only been 20 years that I shoot nude photography, and what do you see in my photographs? Personally I see the curves and the faces of beautiful women, but no specific prototype. I have no clue to what the aesthetic criteria of someone else might be and as soon as that person tries to convince me of a certain standard, I can immediately whip out a photo of a girl which will reduce his reasoning to nought. The concept of “canon of beauty” was certainly invented by a not-so-bright person in advertising, who happened to have found some sympathetic followers. Personally, it doesn’t interest me. It rimes with superficiality, and I find it both childish and potentially damaging.



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# ❧ Sensitive Material ❧

## **What is the part of the body you prefer as a photographer ?**

I have no preference. The whole body is fascinating. It's all in the art of knowing how to look, with patience, and to get the model to understand that in order to achieve what I really want from him or her, I need time to observe and contemplate. There is much to see in a body, and before picking up a camera, I look with great precision what I'm going to shoot, I watch and if I notice a gesture or a particular form in him or her, I memorize it so I can capture it after.

## **What is your view of the nude in photography?**

The nude in photography is probably the most prolific and yet so often done with bad taste.

## **Why do you prefer black and white ?**

My nude shots have a precise goal: to be exhibited in art collections. Experience has shown me that if these photos are made for the edited market, colour can take the lead. But if the photos

are intended for a specialist collection, black and white ages with more dignity. I have done artistic nude in colour, but it's more challenging.

## **Your ideal Saturday ?**

Anything, as long as it makes me laugh and I am with my friends, my girlfriend or my family. I'm not very demanding.

## **Cinema or pub ?**

Cinema, without doubt.

## **Your favourite pastime ?**

Anything as long as it's by the sea.

## **Do you consider yourself a voyeur ?**

Yes, and I think there's nothing bad in that. Lots of voyeurs would like to know how to look in the way a photographer does. Today the difference between a photographer and one who isn't is clear. Anyone can pick up a decent camera for a thousand Euros and declare themselves a photographer, but imposters are easily spotted. The difference lies in the fact – and I stress this – of knowing how to

look. Fortunately cameras are less and less expensive, I could say they're as cheap as a pencil, and for me it's in this sense that I say that a painter doesn't become an artist by wielding a pencil or a brush, just as a photographer doesn't become such by owning a camera. The battle is over: we all own cameras. Now, show me their photos and I'll say if they interest me or not.

## **Where's the line between eroticism and nudity ?**

None. The difference comes from the beholder. Nude photography (artistic) depends on those who observe it. Other disciplines certainly do not have the same fate.

## **Your current projects ?**

In April I launched a new exhibition in Korea, and I'm also exhibiting work at the end of the year in Madrid. Otherwise I will continue to photograph and you may also get in touch with Kate Upton and we could take pictures of her for Normal Magazine.

*Translator : Claire Muñoz*

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## **Parenthesis :**

The title of this section comes from an anecdote between Pablo Almansa and Antonio López García, a famous Spanish painter and sculptor known for his hyperrealist style. It also describes accurately the metaphors which are Pablo's female nudes. Several years ago, Pablo finally managed to meet "the magician of hyperrealism" in his studio, for a photo shoot. After 2 hours of shooting, Pablo thanks him and starts tidying up his equipment. At this moment Antonio seemingly lost in his thoughts says to him: "I really enjoyed your way of working, and the way in which you directed me. You treat people as if they were..." Antonio stopped himself for a moment, and faced with this silence, Pablo looked at him. Antonio looked back at him, and fixing his gaze in Pablo's eyes he added: "... sensitive material".











### **Your relationship with women ?**

If I have learned anything from women it is that, regardless of what's been said, they are completely different. As a man they baffle me. I'm not afraid of them, but it's true that they trouble me a bit from time to time. As a photographer I don't really need words so much, it's often just silent observation. I am one of those people who think that if we are facing a landscape or in front of the sea at sunrise, it is not necessary to say a word. This is how I feel towards women. It is merely a question of admiring the woman. They give me the same feeling, the same admiration as when I look at the sea or a storm and if I do not have the wisdom or the ability to describe what is in me at that time of observing the storm, I also have no wisdom or ability to describe the moment I look at a woman. This is why I photograph. Some people learn to write using words with a form, a style that characterizes them. I learned to write with light. Photography is writing, certainly more direct, but as with writing, it lies, it expresses, it describes, it moves or it's angry. In short, any artistic expression seeks in every way to impress. The artist seeks to do something impressive, communicative, whether through voice, brush, through the camera, the pencil or marble.







# PINO LEONE

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Pino Leone was born in 1961 in Venezuela. When he was seven years old he moved to Italy. He currently lives and works in Rome, Mexico City, and Miami Beach. Now an internationally recognisable professional, he takes pride in the fact that he is a self-taught photographer. After nine years spent as an Army photographer, he starts to work for a few advertising agencies. Then he specializes in fashion photography working for magazines. He began to develop a personal and artistic nude project, travelling worldwide photographing models at volcanoes, a real attraction for him, especially on the island of Stromboli, north of Sicily, where an active volcano erupts every fifteen minutes. Against the blackness of volcanic rock, the nudity is highlighted. His book is actually called: “Stromboli Nudes”, and for him, the nude is normality.

Each body tells a story, and his ambition is to succeed in expressing the nature of women through body language. He participated in the group exhibition «Fluffer Valentine» last February in Rome, and has just completed his first solo exhibition entitled «Closer» by Fluffer Magazine, which took place from March 22 to March 30 in the Visiva Gallery in Rome. Now he works on advertising campaigns and editorials and has book projects up his sleeve. He recently left for the Seychelles to make a film and photographic series... There only remains one thing : models willing to accompany him...? —————











« Nude in photography is a search and the purest form of quests. The shackles, particularly those imposed by fashion have no power over me. I'm free and unrestrained. A nude picture never ages, it's always current. It's a stimulus. That's why a lot of fashion magazines ask for more nudes inside their editorials. »





























*Series*  

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NORMAL

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— by —  
*Pino Leone*

*In Praise  
of  
Movement*

*Giusy (Model)*  
Glamour Model Management (*Agency*)  
Roberto Ciapani (*Stylist*)  
Daniela Mariotti (*Make-up & Hair Artist*)  
Francesco Massella (*Assistant Photo*)







Necklace & Bracelet Marina Fossati  
Shoes Baldinini



*Necklace & Bracelet*  
Marina Fossati







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*Necklace & Bracelet* Marina Fossati - *Bag* René Caovilla





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*Necklace Marina Fossati - Shoes & Bag René Caovilla*



*necklace & bracelet* Marina Fossati









# Triptych of artistic nudes

— MARC-ANTOINE RAVÉ —

The ancients understood the power of the nude to offer in tranquil stillness, a body of movement. For centuries, nude art has been alternately praised and banished, before becoming one of the major pillars of the visual arts. Stone and canvas were the first to be put to use to express the artist's creation. Now the photographer carries the torch of this secular art, initiated by the Greek sculptor Praxiteles.

## THE GREEK MODEL : FROM DIVINE TRANSCENDENCE TO HUMAN PERFECTIBILITY.

The statues of ancient Greece were born from the sands of the Stadium, artists as well as many others go to Olympian Games to be inspired by the athletes. They are the result of this quintessentially Greek quest: to marry flexibility of the mind with muscle strength. These models allow the sculptors to express in the most realist way possible, the embodiment of life's muscular expression. He observes its varying shapes with more attention, and through this newly focused look

that man goes from the primitive "Tribal" art to the more refined Archaic art. During this period, artists aim to represent an ideal of beauty, leaning towards perfection. Usually this is represented by a young man, of adolescent age: the Kouros. The nude is therefore mainly male. The female statue or Kore is clothed, though we can perceive the body's shape, athletic characteristics remain similar to those of the Kouros. The Greek athletes will enable the artist to retain the harmonious proportions of virility, since genuine Greek beauty resides in the anatomy's harmony rather than in any other artifice. Contrary to what might be construed, it isn't common place in Hellenic times to live and go about naked, that being said, nudity is accepted, particularly for the artists who see in it the prerogative of the gods and the demi-gods. Aesthetic contemplation is not the only explanation to the depiction of male nudity; it is seen as the perfect reflexion of divine order; a physical beauty to inspire the mere mortals in their perpetual quest for intellectual and physical transcendence. At first the Egyptian and Greek statuary have set the foundations for the image of the body, before paying more attention to its movement, gestures and emotions.

It is with the arrival of Praxiteles, one of the most renowned sculptors of the antique period, that the female nude blooms and develops exponentially. He will be followed by numerous contemporary artists who in turn adopt the feminine erotic vision of the statuary.

Before Praxiteles, Greek sculptors did not try to accurately represent the physical characteristics of the human form; they only used it as a medium to reach their ultimate goal: the glorification of the nude itself through the embodiment of their anthropomorphic gods like Apollo or Aphrodite, who better than most, exulted perfection of both body and soul. Praxiteles uses the heroic or the divine statuary as a paradigm to better explore the human feelings inasmuch as he more accurately portrays the muscle definition and the movements of the body. His statues become more humanlike with a deeper, more sombre facial expression foretelling the statuary's transition between the search for divine reflection and an illustration of the mirror for human emotions.

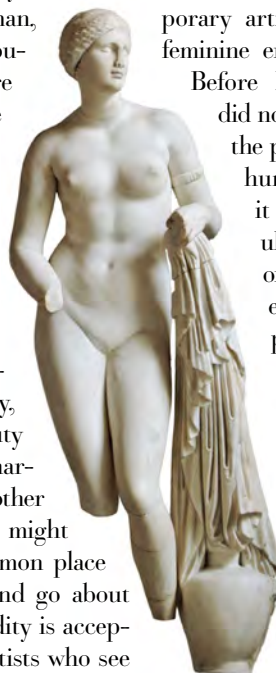
## THE MEDIEVAL PERIOD: FROM UNDESSING TO NUDITY.

In Christian medieval Europe the artistic nude went under wraps. Naked pa-

*Aphodite Braschi, a statue reminiscing of Praxiteles' Aphrodite of Cnidus circa. 350 BC - Munich Glyptothek*



*A Kouros from the Island of Anafi 510-500 BC - British Museum*



gan deities are no more, and if nudity is all but banished in artistic creations, it doesn't completely disappear. It becomes glossed with a sheen of discrete respectability, and lends itself to biblical references, biding its time... It's a sad day for artistic nudes. Nudity is pointed out as the quintessential source of the original concupiscence which plagues



each human from birth. Through the Catholic prism, its representation was synonym with eroticism and therefore: sin. So the truly pious was to deny himself any innate physical desire. Flesh became hidden under layers of pejorative meaning, particularly so with

*Masaccio Adam et Ève chassés du paradis*

the female form; in early depictions of Adam and Eve, the satanic serpent is often given an alluring female appearance. Unlike the Koran, in which the couple partake of the forbidden fruit together, Genesis reserves a particular honour for Eve: she becomes the first to taste of the fruit. The connection between nudity and sin thus quickly established by the church, the female form becomes a particular source of temptation. In medieval paintings we find another vision of the nude in the image of defeated enemies; the naked are shown as fallen and humanity itself is shown to have become lost. What had been for the Greeks a source of beauty and pride had come to represent human frailty and shame. A complete reversal of values. And yet, in Christianity there is a subtly powerful conception of the human figure in naked form in representations of Christ on the cross or of the beneficiary of the good Samaritan; nakedness can also be seen as a form of tender humility or meekness. This abandonment of the self involves the rejection of material riches, a dualism that was used for the purpose of the church. In following the example of Christ would not the person who offers his coat to his neighbour be himself naked ?

#### **THE RENAISSANCE : RESURRECTION OF THE GREEK MODEL**

The Renaissance marks the return of the nude. If art in the middle ages is resolutely turned towards religion, during the Renaissance humanist values of tolerance and freedom appear and retrieve the ancient representation of the body. In addition, scientific and medical discoveries made possible by the dissection of cadavers provided the artist with greater realism in the movements and appreciation of the human physique. Patrons began to commission

artists to produce works that positively celebrated the human form, the male nude achieving once more a privileged position in collections of the day. In 1496 Michelangelo created an anatomically perfect male Bacchus. For the next thirty years artists tried to capture a similar vision, and by the 1520s Giovanni Battista di Jacopo, better known as Rosso Fiorentino, inspired by the works of Michelangelo, carves a Moses defending the daughters of Jethro where a group of men violently fight before a nude shepherdess. This is not a rendition of any scriptural account, but rather an attempt to convey a feeling. The artists of the Renaissance relished the opportunity to engage in layers of meaning and played with various possible interpretations within the same piece, the sacred and the profane often being shown together in sometimes disconcerting blend. For example, in David we find references both to the religious sacrifice required by the demands of a Catholic faith, and the notion of civic strength inspired by pagan antiquity. With Albrecht Dürer we see the first attempt of ultimate self-disclosure with the nude self-portrait. Thus, the Renaissance marks the rebirth of the arts of the ancient world after long sleep in the middle ages. The return to the Greek model offers the artist the opportunity to rework any negative view of nudity, to recover the aesthetic canons of the Greeks, and to adapt them to his time with his imagination and talent as the sole limitations. Like the phoenix, the ancient nude arose from its ashes under the painter's brush stroke and through the hands of the sculptor.





# Flash on

**Jonathan Icher** ————— *p 230*

**Tilt** ————— *p 234*

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***Focal point*** ————— *p 244*

***Room with a view*** ————— *p 246*



# Jonathan Icher

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Based in Paris, French photographer Jonathan Icher began studying applied arts at the age of fifteen before enrolling in the famous Duperré School where he studied fashion for five years. Aside from his personal creative output, he has completed commercial assignments for top-end brands, magazine editorials, shoots for bands, and work as artistic director for music videos. His work crosses the hinterland between pop art and modernism, a creative tone noted in the character and use of colour. His presence can be sensed in his work, in which we are presented with figures that are sometimes controlled, occasionally to a slightly disturbing degree, and in which beauty is aligned with abnormality and a hint of the eccentric.











# TILT



Tilt is a Toulouse-based graffiti artist who developed his talent on the streets and trains of his neighbourhood. It all began in 1988 when he tagged a skateboard ramps. Since then he's come a long way, making his mark on New York, Hong Kong, Mexico, Thailand, Canada, and numerous European cities. His bubbled letter style renders characters in a complex 3D design. A true graphophile, he is above all impassioned with letters, bubbles, curls, female

curves (his "BubbleGirls"). He is currently focusing on a project to draw on pretty girls encountered all over the planet and take pictures of them. His exhibition «My Love Letters» in Paris is housed on three levels of the Celal Gallery, offering a chance to see many of his unpublished works including paintings, photographs, a hotel bedroom installation, sculptures, and the reconstruction of a chapel with stained glass windows.





















## BANG & OLUFSEN

Bang & Olufsen launches their latest hi-tech audio system called the A9, comprising of two  $\frac{3}{4}$ " tweeters and two 3" speakers all powered by 80 watts amps to deliver sparkling high tones and clear mediums through space, as well as an 8" subwoofer powered by a dedicated 160 watts amp. Mounted on wooden legs available in oak, beech or teak.

*BeoPlay A9*  
*Designer: Øivind Alexander Slaatto*  
*Aluminium, fabric, wood and plastic*

1999.00 €



## MËTSA

The young brand Mëtsa offers a range of corrective glasses and sunglasses adorned in wooden frames inspired by the Scandinavian philosophy and lifestyle. The 100% wood sunglasses are designed in a Glulam process, an avant-garde's concept mingling authenticity with modernism.

*Somero Black*  
[www.metsaglasses.com](http://www.metsaglasses.com)

## LE GOLF S'INVITE DANS LES RUES DE PARIS

[ParisStreetGolf.com](http://ParisStreetGolf.com)

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## DEMORY


The Demory Paris beers are back! The famous Parisian brand founded in 1827 which disappeared in the 50's and resurrected in 2009 is now offering a range of 5 beers. From the unfiltered Blond to the Black lager both connoisseurs and neophytes will be delighted.

Found amongst other places at:  
The Demory Bar, 62 rue de Quincampoix, 75004 Paris  
[www.demoryparis.com](http://www.demoryparis.com)



## RACKET

[racketparis.com](http://racketparis.com)  
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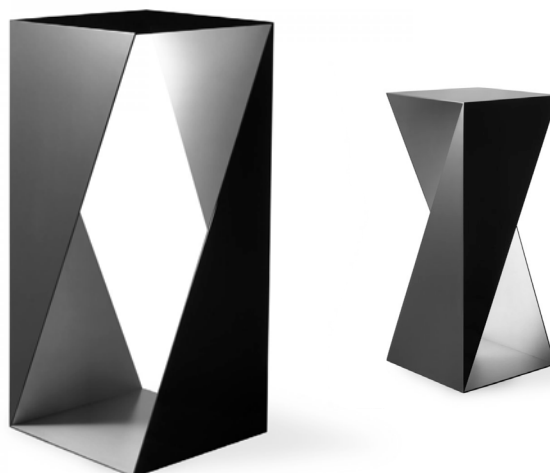
35.00 € 

## NOVA OBIECTA

Nova Obiecta is a creative edition house for furniture and objet d'art. As a result of the 2 founders passion for geometry, aesthetics and architecture their creations shapes are strict and calculated. Through a French know-how mingling the artists' knowledge with modern techniques, the designers breath a fresh breeze over geometric shapes. Each creation is fully manufactured in France.

T04-NO  
Limited Edition (8 pieces)  
4mm thick structure : Aluminium Alloy: alum,  
magnesium, manganese, silica, titanium.

9240 € 





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# ROOM WITH A VIEW

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*Artist : Alexandra Banti*  
*Model : Ana-Wanda K.*



Artist : Patricio Suarez



Artist : Pascal Temps



Artist : Julien Dumas





Artist : Mikhail Malyugin



Artist : Mathilde Caltot



Artist : Nilakantha  
Models : Valentine In & Perplex Master Tom  
Make Up / Hair : Esther Make Up





Artist : Margaux Birch



Artist : Mathilde Giron



Artist : Diane Dufraisay

In our wish to interact with the reader, we are open to any editorial content, whether photographers, models, creative or designers. We support ideas, projects articulated around three themes : art, fashion and nude. We want that all, inspired amateurs, passionate and professionals can access this window, open for you, in the name of art. Do not hesitate to send us your best shots or your books at this address: [redaction@incarnation.fr](mailto:redaction@incarnation.fr)



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# MASTHEAD

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